

# Cernunnos Books Imprint of Harry N. Abrams "PANDEMONIUM"

**Pandemonium : A Visual History of Demonology** by Ed Simon  
Now Available



ABOVE: LINDALL WITH HIS MAJOR PIECE FOR THE BOOK

"If MRI can examine the nooks and corners of Lindall's psyche, behind the enjoyment he savors while performing diverse tasks in his career, is his mind's Eye, bulging, enraptured, staring at Paradise Lost—a one-pointedness signifying Terrance Lindall is John Milton's chosen one to illuminate PL with lucidity appropriate for the postmodern period."

Academia Letters, April 2021 Corresponding Author: ***Bienvenido Bones Banez,***

ED SIMON'S "PANDEMONIUM" FEATURES 400  
ARTISTS FROM BOSCH TO BASQUIAT,  
ILLUSTRATING FROM DANTE TO MILTON  
Edited by Rodolph Lachat

Harry N. Abrams also distributes publications for the Victoria and Albert Museum, Tate, Vendome Press (in North America), Booth Clibborn Editions, MoMA Children's Books, and 5 Continents.

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## **Pandemonium a Comment**

### **By Terrance Lindall**

Ed Simon's book ***Pandemonium*** arrived yesterday. It is a sumptuous well-designed scholarly book with visually arresting art by some of the most famous artists going back centuries and going forward to our own time.. as the advertizing states "From Bosch to Basquiat, from Dante to Milton." It is a compendium of subjects and historical records and anecdotes about demons and demonology that will keep the reader enthralled for hours. It is jocular, ribald, but serious reading nonetheless. You will come back to this book time and time again.

The book starts out with an anecdote about how Ed Simon was googling his name on the web and it came up with his name as the author of ***The Necronomicon***, a mythical ancient book of spells and human sacrifice from the fantastical imagination of H.P. Lovecraft. Rather good and portentous indeed of a rousing book to be authored.

The book is divided into six chapters and a conclusion. Chapter IV is entitled "Better to Reign in Hell" (referencing Satan's declaration), and covers The Age of Reason 1650-1800 AD. Therein we see images of William Blake, Sebastiano Ricci, Henry Fuseli, Sir Thomas Lawrence, John Martin, Hogarth, Gustave Dore', great company for a two page spread of my art. There are many lesser known but highly engaging artists in etchings, engravings, caricatures and the like. The chapter is around 66 pages and would make in itself a fine essay for Milton scholars or students.

Chapter IV begins with a apt quote from Daniel Defoe:

Wherever God erects a house of prayer,  
The devil always builds a chapel there,  
And 'twill be found upon examination,  
**THE LATTER HAS THE LARGEST CONGREGATION!**



## CHAPTER TWO

# Deliver Us from Evil

Medieval Demonology, 800-1500

"The Banners of the King of Hell Advance/Closer to us,  
my master said; 'so look/Straight ahead and see  
if you can spot them."

—DANTE ALIGHIERI, *The Divine Comedy* (1308–1321)

"May the Holy Cross be my light/May the dragon never be  
my guide/Begone Satan/Never tempt me with your vanities/  
What you offer me is evil/drink the poison yourself."

—BENEDICTINE FORMULA FOR EXORCISM, Manuscript Held  
at Metten Abbey in Bavaria (1415)

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The following pages are what  
appear on Amazon as teasers

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The *Medieval European* surveys human thought and society, science and politics, and is an excellent survey text for the second semester of the first year. The authors, a British writer and a Norwegian, are both of ancient roots in their own countries (particularly on the Anglo-Saxon side), and so, at least, possible to believe that, in addition to the interesting presentation of the material, something better than the others' choice is always possible of mentioning. The book is written in a very simple, clear, and direct style, and it is a pity that the authors have not taken more interest in the subject than can be learned from the edition, and that the very good presentation of the subject is not so much as it might be. The presentation of the *Medieval European* and historical approach to the development of the world's culture, and the two English, and the history of the world's culture in Latin and medieval times, is a very good book, and it is a pity that the authors have not taken more interest in the subject than can be learned from the edition, and that the very good presentation of the subject is not so much as it might be. The presentation of the *Medieval European* and historical approach to the development of the world's culture, and the two English, and the history of the world's culture in Latin and medieval times, is a very good book, and it is a pity that the authors have not taken more interest in the subject than can be learned from the edition, and that the very good presentation of the subject is not so much as it might be.

With Brother Thomas' talks (and organized but to promote the area later on), he would provide the basis for the poster's popularity across the languages of Christianity. Drawing from his Irish literary genes, his diverse studies and his natural inquisitive nature as a student, Brother Thomas' poster would have a profound effect on Medieval demographic literature, especially through its influence on Dante in the *Divine Comedy*, in its description of a disease which the knight-errant hero's life is built, a more use to connect of past and present and making the future of life possible for its descendants, and by giving his Medieval literature and thought with a new scope and a new look.



### ABOUT THE AUTHOR

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Ed Simon is an Editor-at-Large for [\*The Marginalia Review of Books\*](#), a channel of *The Los Angeles Review of Books*, a contributing editor for the [\*History News Network\*](#), and a staff writer at [\*The Millions\*](#), which the *New York Times* has called the “indispensable literary site.” He is the author of several books, most recently [\*Furnace of this World; or, 36 Observations about Goodness\*](#). His essays have appeared in *The Atlantic*, *The Paris Review Daily*, *The Washington Post*, *Newsweek*, *Poetry*, *McSweeney’s*, *Aeon*, *Jacobin*, *Salon*, *The New Republic* and *The New York Times* among dozens of others.

### What Readers Are Saying:

"Between the struggle for religious certitude and stick-in-the-mud atheism is Ed Simon's honest and authentic exploration." – Peter Bebergal, author of *Strange Frequencies* and *Season of the Witch: How the Occult Saved Rock and Roll*

"Ed Simon's powerful, searching essays are conversant with a startling range of subject matter: Augustine and Whitman, Bob Dylan and Thomas Paine, Catholicism and Cathars, Cotton Mather and Martin Luther. Simon's mind goes, quite simply, everywhere." – Tom Bissell, author of *The Disaster Artist*

"[Simon] piques your interest with a vision that is like an impossible mashup of William James and George Carlin... equal parts poet, prophet, and philosopher." – J.C. Hallman, author of *The Devil is a Gentleman: Exploring America's Religious Fringes* and *B & Me: A True Story of Literary Arousal*

"From dusty reliquaries to Walt Whitman's odes, from Thomas Paine to Thomas Moore and all across the persistently stubborn landscape of the American religious imagination, Ed Simon's essays help readers to understand how we got to this complicated moment in American religious history." – Kaya Oakes, author of *Slanted and Enchanted: The Evolution of Indie Culture and Radical Reinvention: An Unlikely Return to the Catholic Church*

"Like William Blake writing *The Lives of the Saints* or Nietzsche drawing a map to Utopia, Simon succeeds on his own impossible terms." – Brook Wilensky-Lanford, author of *Paradise Lust: Searching for the Garden of Eden*





This is my work in Chapter IV

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"Satan sum et nihil humanum a me alienum puto."  
(I am Satan, and nothing human is alien to me.)  
- Dostoevsky, *The Brothers Karamazov*



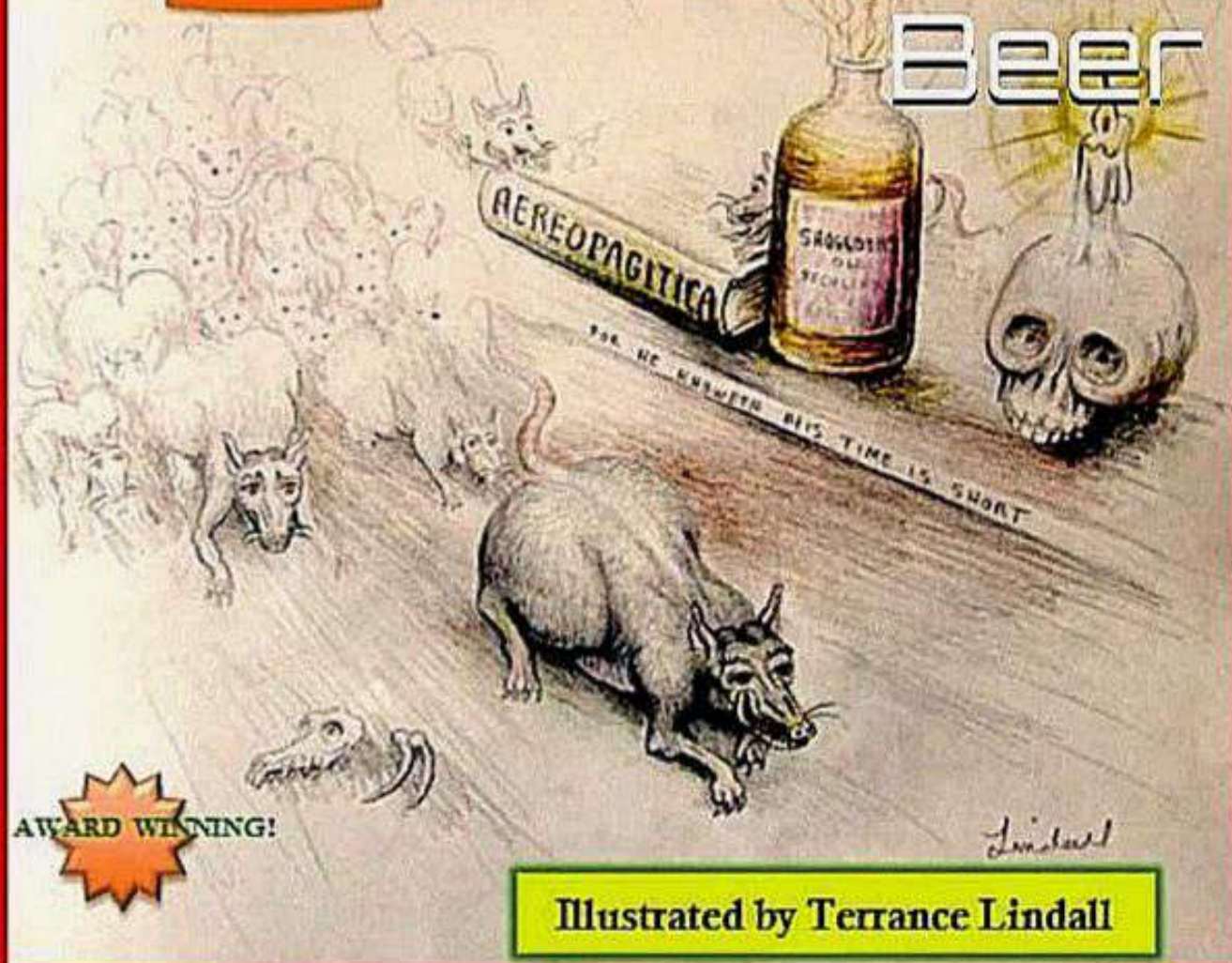
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# THE SATANIC VERSES

Bienvenido Bones Banez, jr.



As revealed to  
Terrance Lindall



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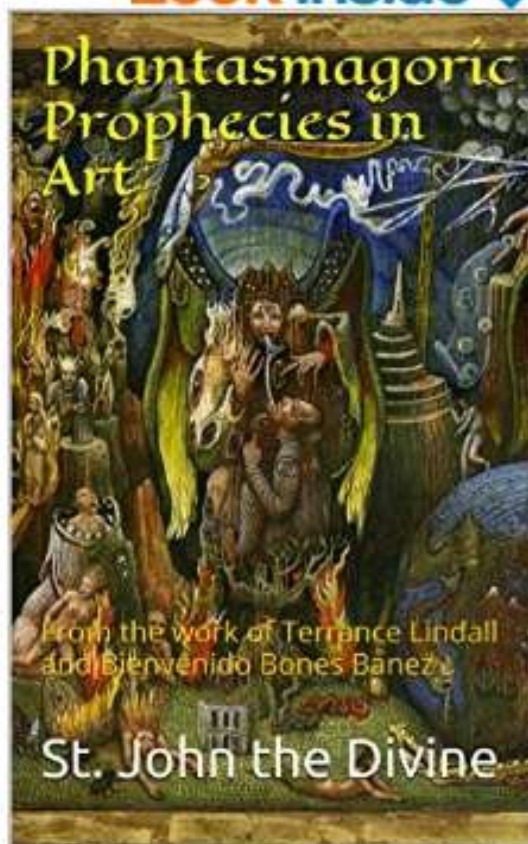
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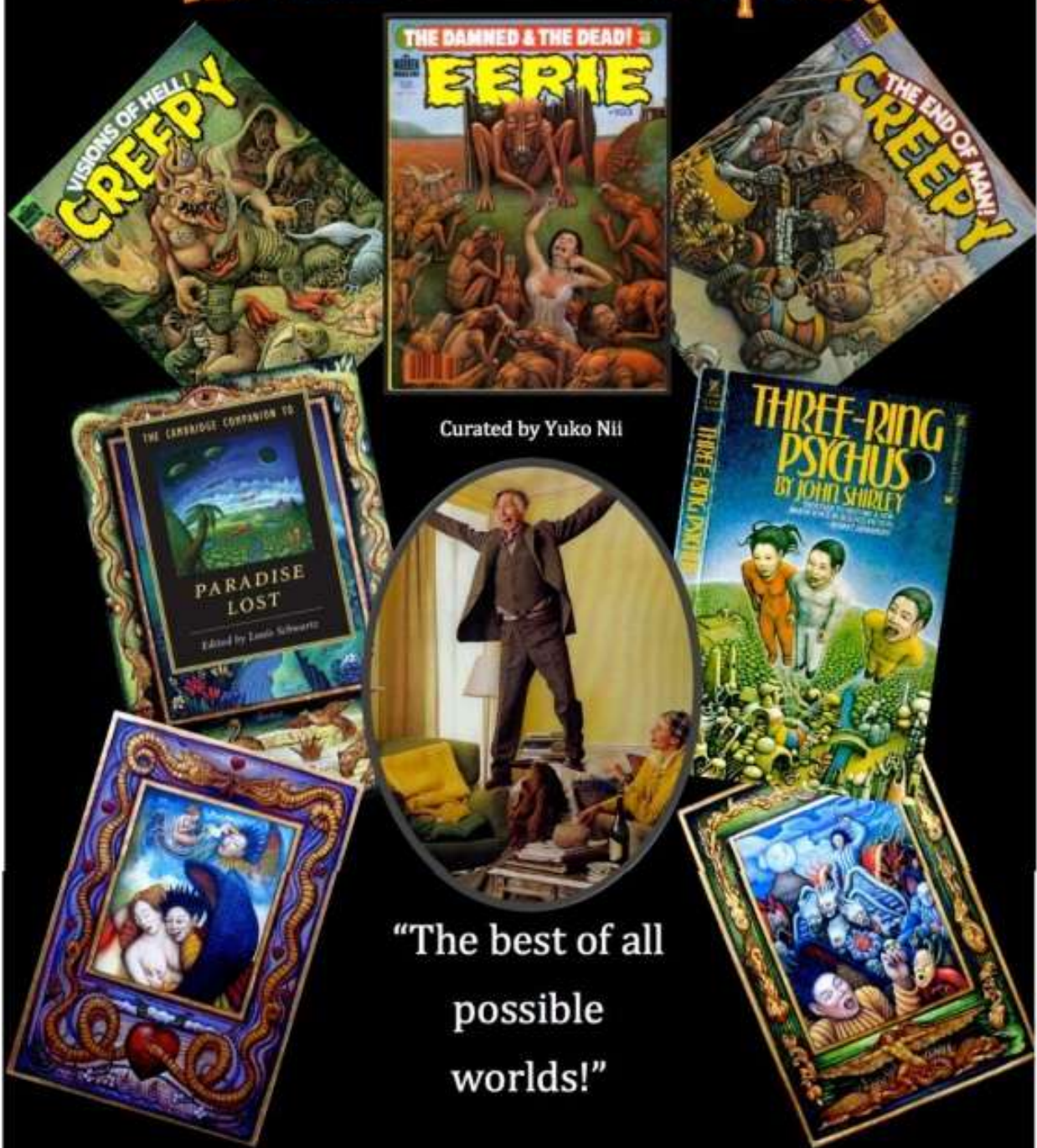
St. John the Divine and 3 more

## Phantasmagoric Prophecies in Art: From the work of Terrance Lindall and Bienvenido Bones Banez

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5.0 ★★★★★ 1

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